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# ART NEWS

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FEBRUARY 12, 1938 ✦ GENIUS OF BOTH  
TIEPOLOS SHOWN AT CHICAGO ✦ BOSTON  
CELEBRATES COPLEY ✦ THE KRESS GIFTS

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# THE ART NEWS

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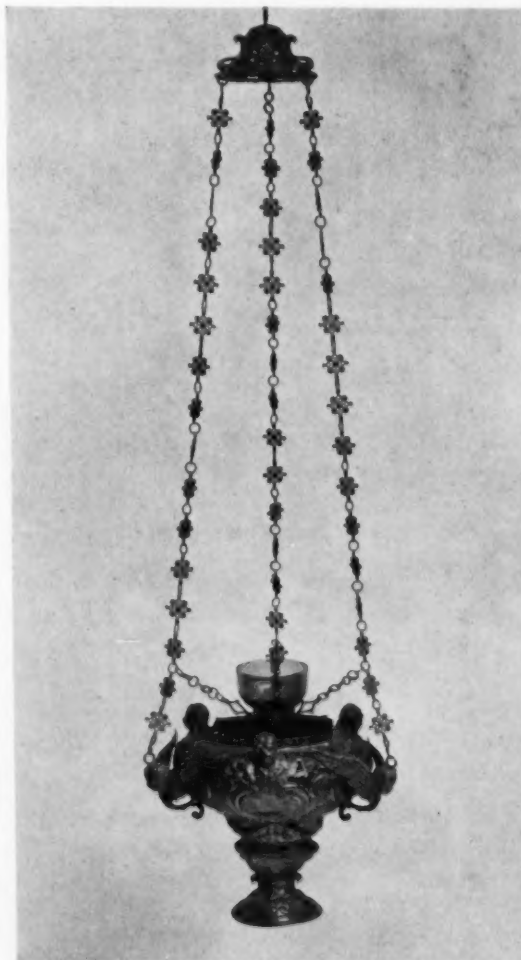
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### A GREAT VAN DYCK FOR CANADA; "CHRIST BLESSING THE CHILDREN"

*One of the most important early group compositions by Van Dyck, this large rendition of the "Suffer little children to come unto Me" subject was famous for a century and a half in the collection of the Duke of Marlborough at Blenheim Palace, though it was long incorrectly attributed to Rubens. Dr. Ludwig Burchard considers the picture an individualized version of the scriptural scene which must have been painted on the occasion of the first communion of the young boy who is being blessed, and who is depicted in portrait as are his parents, brothers and sisters. Dr. Burchard says further: "Of Anthony van Dyck's early period, before he went to Italy, there are several family groups representing well-to-do couples with their children; one is at the Hermitage, and another in the Cook Collection at Richmond. With pictures such as these the spell which had held all the portrait-groups of the sixteenth century was broken: representation is softened by familiarity; ceremonial dignity has gone. The same spiritual freedom pervades the Ottawa picture, and as Waagen said: "The portraits of the family are of the most simple truth of nature, full of health and life." Moreover, the Biblical theme gave Van Dyck an advantage which a commission for a portrait-group pure and simple would not have done. In the two groups mentioned above, the parents are in communication with the spectator and the children are either concerned with themselves or are only devoting half their attention to the spectator. The range of spiritual expression is thereby confined. . . ." In the detail herewith reproduced we also see Van Dyck's mastery of plastic representation.*





# THE ART NEWS

FEBRUARY 12, 1938

## COPLEY CENTENARY IN BOSTON

### *A Festival Exhibition in His Birthplace*

BY CHARLES C. CUNNINGHAM

JOHN SINGLETON COPLEY enthusiasts, as well as students of American painting, are indeed fortunate in having an opportunity to study this painter's work in two such splendid exhibitions as the one which took place last year at the Metropolitan Museum of Art and as the present one which is being held currently at the Boston Museum of Fine Arts. The exhibition in Boston differs from that held in New York in that it includes not only paintings, but pastels, miniatures, drawings and his one known engraving as well. The works exhibited illustrate the entire career of the artist from his early primitive beginnings in America to his late historical and allegorical subjects painted in England.

The Boston Museum of Fine Arts exhibition commemorates the two hundredth anniversary of Copley's birth in Boston and is being held this year on the assumption that Copley was born on July 3, 1738, rather than July 3, 1737, as previously has been believed. No birth records exist, and most modern critics now accept the later date as the basis of a statement made by the artist in a letter written on September 12, 1766, to his step-brother, Peter Pelham, in which he states that he has "resolution enough to live a bachelor to the age of twenty-eight." Certainly nearly ten weeks after Copley had become twenty-nine years of age, it is unlikely that he would continue to call himself twenty-eight. The month of the year and the day of his birth have been universally accepted as a result of a statement made by his widow.

Special consideration has been given to Copley's American paintings in the exhibition, not only because they have a closer bearing on the art of this country, but also because they show more clearly

than the paintings which he produced in Europe, the real personality of the artist. Many patriotic Americans believe that his work produced in this country is the only significant painting which Copley achieved. Nevertheless, while these American portraits typify the era in which they were painted, one must not overlook the conversation pieces, the group portraits and a few historical

canvases which he painted during his residence in England and which certainly must be classed among the finest productions of the artist.

Turning to Copley's American work, it is surprising that, with such meager facilities for training, his art developed to the extent to which it did. His paintings of the 1750's, which are represented by several examples in the present exhibition, show Copley's dependence on his contemporaries. He certainly must have been influenced by Badger, as such a picture as the *Portrait of Jonathan Mountfort* reveals. Smibert, as may be seen by the *Portrait of the Gore Children*, was likewise important in the formation of his youthful style, as also were Greenwood, Blackburn, and Fiske. While these artists gave to Copley a sincere and unbiased approach to his subject, the primary impetus for Copley's becoming an artist must certainly have come from his step-father, the engraver, Peter Pelham. Copley's early work, although showing a genuine ability to re-

cord character and to model the features of his subjects, is somewhat stiff and dry. His immediate contemporaries, who had thrown in their lot with the pioneers of the new world and had left the mother country to seek their fortune abroad, were none of them artists of the first importance and that Copley himself was well aware of this situation is revealed in the letter he wrote to Benjamin West in 1766,



LENT BY MISS SARAH H. WINSLOW TO THE MUSEUM OF FINE ARTS, BOSTON  
"MRS. SAMUEL WALDO," FROM COPLEY'S MATURE PERIOD, PAINTED CIRCA 1765

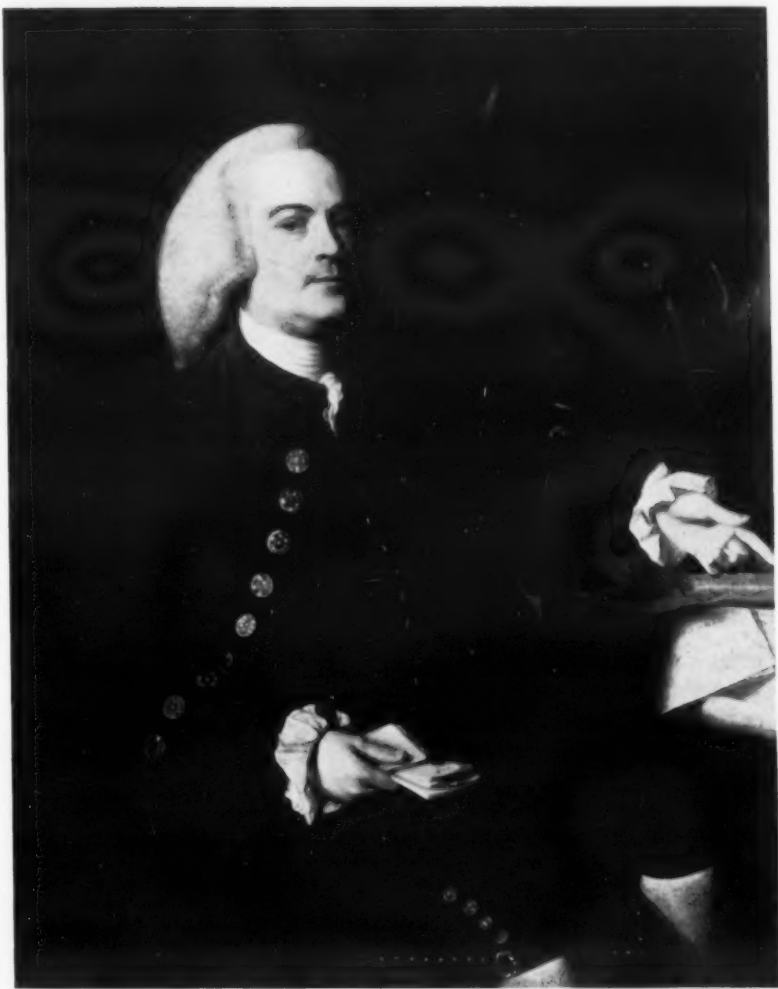
in which he said: "in this Country as you rightly observe, there are no examples of Art, except what is to [be] met with in a few prints indifferently executed, from which it is not possible to learn much."

In the sixties a decided change came over Copley's style, for one begins to note a more mature approach to his subject, a greater freedom of technique, and increased powers of characterization. Of special interest early in this decade, are the portrait of *Benjamin Pickman* painted in 1761 and the companion portrait of *Mrs. Pickman* painted in 1763 which reveal a greater naturalness of pose and a more animated expression than is found in his work of several years earlier. As examples of direct portraiture, the paintings of *Epes Sargent Jr.* and his wife, dated about 1764, surpass anything which had been produced in America up to this time and show how far Copley had progressed beyond his contemporaries. The portrait of *Epes Sargent Jr.* deserves particular notice for the remarkably sure and precise manner in which the head is modeled and the skillful way in which the hands are rendered. Copley's success in the sixties continued to grow and he was flooded with commissions to reproduce the likenesses of the stolid New England folk. The pastels and the eight miniatures, which date from about this period show clearly Copley's versatility and reveal him as an excellent artist in these two mediums. The pastel of *Thomas Hill* is a skilled performance in the use of crayons and shows that the little instruction he had received by letter from the Swiss pastelist Liotard, had stood him in good stead. The miniatures as well, betray an excellent knowledge of his craft and such examples as the *Self-Portrait* or the *Deborah Scollay* rank among the finest examples of the art in this country.

The year 1766 is an important one in Copley's career for it was at this time that he sent his first painting, the *Boy with a Squirrel*, to Europe for the exhibition at the Society of Painters of Great Britain. The picture received considerable praise and Copley himself was

"DANIEL CROMMELIN VER PLANCK" PAINTED BY COPLEY, 1771

LENT BY MR. W. EVERETT VER PLANCK TO THE MUSEUM OF FINE ARTS, BOSTON



LENT BY MR. AND MRS. MAXIM KAROLIK

COPLEY'S "ISAAC ROYALL," BETWEEN 1769-1774

termed by one poetic critic "A young laurel that shall reach the skies." Benjamin West was enthusiastic about the picture and a correspondence arose between these two Americans which was later to result in Copley's departure for abroad to study the old masters. Save for a tendency to repeat some of his most satisfactory compositions, Copley's work during the late sixties and early seventies maintained its high level of excellence. The almost severe directness of the portrait of *Elizabeth Ross* or the dignity of the *Isaac Royall* compared with the gay humor of the youthful *Daniel Ver Planck* show Copley's versatile powers of adapting himself to his subject matter. The portrait of *Isaac Winslow* and his wife painted about 1774, is a splendid canvas revealing a marked advance in its arrangement of composition and in its portrayal of character over such a work as the *Gore Children* painted about twenty years earlier.

In 1774 Copley, after much reflection, decided to risk his assured success and the security of a regular income, and resolved to take West's advice to go to Europe to gain a first hand knowledge of the old masters. After study, in Italy in which he particularly admired the masters of the High Renaissance, and after travelling in many of the principal countries of Europe, Copley settled down with his family in London. His fame, however, had already preceded him there, and with West's help, he was soon busily engaged in several important compositions. Notable among these early works produced in England is the large painting of the Copley family. It is indeed a pleasure to see this masterpiece by the artist again hanging in the Boston Museum, for it shows Copley at the very peak of his artistic powers. While he still retained his old feeling for character, Copley has given this work a greater fluency of style and an increased harmony of color. The design is not wholly without flaws, but one readily passes over this in viewing the charming and



delightful manner in which he has portrayed his children.

A painting which shows a rather unusual originality on the part of Copley is the *Watson and the Shark* from the Boston Museum's own collection. For those who do not admire this picture, may it be said that even taking into consideration the painting of such splendid details as the head of the Negro or the two figures leaning out of the boat, its importance lies in the fact that it might have signalized the beginning of the Romantic movement. That it did not, may be attributed to the circumstance that, unlike Géricault, with whose *Raft of the Medusa* the *Watson and the Shark* may be compared, Copley had neither the vision or the artistic potentialities to recognize the possibilities of this type of painting.

Although he continued to paint portraits this form of art did not figure so prominently in Copley's work after his arrival in England. Under the influence of West, Copley decided upon a career as a painter of large historical scenes. Unfortunately he was neither mentally or artistically equipped to deal with this form of art, and most of the paintings in this manner were failures. That a few, such as the *Death of Major Pierson* and the *Death of Chatham* were successful, is due not as much to Copley's invention as to his excellent ability as a portrait painter. The latter picture (for which there is an interesting sketch and several drawings in the exhibition), contains no less than fifty-five portraits, while the former, (for which also there are a sketch and numerous drawings exhibited) even though it displays a fine dramatic sense, is likewise enhanced by many portraits.

Copley reached a pinnacle in his art in the beautiful conversation pieces of the eighties. Such works as *The Children of George III*, the large painting from the Royal Collection at Buckingham Palace, which was shown last year at the Metropolitan Museum, and of which there is a delightful study in the present exhibition, and the *Sitwell Children*, which unfortunately has not been shown in this country, surely place Copley on a par with his English contemporaries in this field. It is a pity that Copley did not do more of these conversation pieces, for they show him to have been most gifted in this direction.

From about 1795 Copley's art went into a gradual decline. His large historical paintings for which, if sold, he had formerly received large sums, with a few exceptions, now did not sell. He was troubled frequently by the slowness of his engravers, and his expensive way of living forced him to borrow



LENT BY MESSRS. ARTHUR AND WILLIAM DRINKWATER

(ABOVE) COPLEY'S CHARMING "LITTLE GIRL WITH GRAPES," CA. 1765 (BELOW) A CANVAS FROM THE HEIGHT OF THE ARTIST'S CAREER, "THE COPLEY FAMILY," ENGLAND, CIRCA 1776

LENT ANONYMOUSLY



money from his son-in-law in America. A few individual figures of this period still retained his old feeling for portraiture, but his work began to take on the superficiality which characterizes the followers of Reynolds and Gainsborough. How far Copley had fallen from the heights which he had attained previously may be seen in two works included in the exhibition to illustrate this artistic collapse. The *Saul and Samuel* is a feeble attempt to imitate the grand Italian manner which Reynolds so strongly advocated, and shows what little understanding Copley had of religious or allegorical painting. The sentiment expressed in this work is not only forced and superficial, but the poses and gestures are wooden and meaningless. The *Battle of the Pyrenees*, one of the last canvases to come from Copley's brush, is far below his standard and reveals not only the decline of his inventive powers but of

(Contd. on page 24)

# THE GENIUS OF BOTH TIEPOLOS

## *Giambattista and Domenico Exhibited at Chicago*

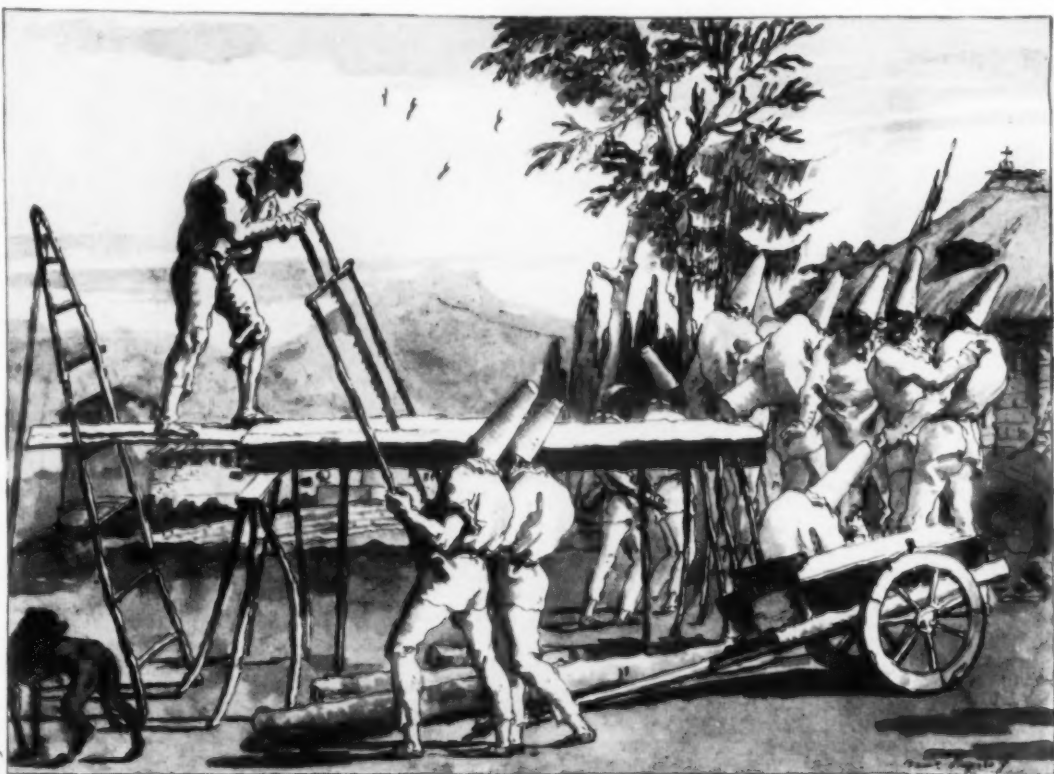
BY DANIEL CATTON RICH

TIEPOLO was completely the child of eighteenth century Venice. By the time of his birth, the Most Serene Republic was entering a decline but, while possessions fell away and commerce shrunk, she ignored the course of history and concentrated on amusement. The Doge could exclaim, "We have no armaments, either by sea or by land, no alliances. We subsist by chance and good luck" and Venice only replied: "Give us more carnivals." She was the Paris and Riviera of Europe, visited by every foreigner in search of distraction. Pomp and glory were turned into ostentatious display. The emphasis was on external magnificence. Noblemen rebuilt their palaces in a newer, lighter style. Monasteries and churches vie with one another in refrescoing vaults and domes.

"Gaiety is the character of this nation" wrote Goldoni while life itself took on the gracious, intricate and brilliant character of a Rococo painting. At times there was a wistful glance backwards to the "glorious past" and particularly to days of sixteenth century splendor. And Tiepolo, after certain early struggles to find a style appropriate to this light-hearted ballet, hit upon the exact blend of grandeur and charm.

Today we know what a former age had forgotten: Tiepolo began in the Baroque tradition. A prodigy in an age of prodigies, he had already been to school with Gregorio Lazzarini (a mediocre artist who influenced him only in the rudiments of technique) and had painted in at least one church, when at the age of twenty he exhibited a canvas of *Pharaoh Drowned*. The place was the Piazza

San Rocco; the occasion, the fête day of the Saint; public applause was instantaneous. Though no work of this earliest period is shown in this exhibition we know from those which survive that until about 1720 Tiepolo was strongly under the spell of the late followers of Caravaggio; large, agitated figures appear on a dark ground and are sharply cut by light. The painting is thick, heavy, and excited.



LENT BY MR. JOHN NICHOLAS BROWN TO THE ART INSTITUTE OF CHICAGO

DOMENICO TIEPOLO'S FANTASTIC PEN AND WASH "PUNCHINELLO SCENE, NUMBER 1"



LENT BY THE JOHNSON COLLECTION, PHILADELPHIA, TO THE ART INSTITUTE OF CHICAGO

"VENUS AND VULCAN" BY GIAMBATTISTA TIEPOLO, PROBABLY DATED CIRCA 1745

About this time Piazzetta—then the leading Venetian—influences him, fortunately in the direction of calmer, more solid forms, teaching him at the same time how to employ strong color as part of his essential structure. Again no painting here derives from this period and entirely from Piazzetta, but in the small *Madonna and Child* (a composition known in several replicas, one with St. Joseph instead of the Virgin) we can catch a trace of Piazzetta's simpler form and a new subtlety of expression often found in his charcoal heads. One of Piazzetta's pupils, a forgotten Dalmatian by the name of Bencovich, also played his part in suggesting how the earlier Baroque could be put to sharper, more dramatic use. It was not until after 1720, when Sebastiano Ricci returned to Venice and the young artist came under his sway, that Tiepolo began to lighten his palette and began to twist and float his figures in air. The remarkable little painting of *St. Jerome in the Desert* done about this period shows Tiepolo still in transition. The dark tones of the early work persist, but the drawing is more expressive and into the handling of paint has come something of Magnasco's nervous stroke which Ricci brought back to Venice. Ricci's fresher color, his vivacious movement, and above all his use of light become the leading influence in Tiepolo's fresco



painting of this time, while the technique of working on plaster undoubtedly aided in broadening and brightening the whole effect.

About this time (1725) Tiepolo discovered Veronese. An important document has come to light in the course of this exhibition, his lost copy of Paolo's *Feast at the House of Simon*. Typically it is a banquet subject that Tiepolo copies; he was trying at this very moment to recapture the worldly magnificence of sixteenth century Venice. We can ignore the architecture (probably done by a helper) for the figures tell much. While Tiepolo was observing how Veronese designed pictorial elements into a decorative whole he is adding more stir in the draperies, more vibration in the handling of paint. If in so early a work he misunderstood Paolo's color chord he later makes up superbly. In the little *Presentation in the Temple*, a work done perhaps twenty years hence (and springing from a motif by Paolo), we see how much Tiepolo has gained from Veronese's azures, reds, and golds. Likewise he learned from Veronese skill in organizing the decorative surface of a canvas; where to place a mass and where a diagonal, and how to swing the whole composition together into a forceful design. All is transformed, however, into the lighter and airier method of the Rococo. If he studies the charming frescoes which Paolo made at the Villa Maser, his own frescoes exaggerate the illusionistic and atmospheric side of Veronese. If he makes over a great altarpiece by his sixteenth century forerunner the figures are fragile and more buoyant. The strong, plastic seriousness of Veronese is turned into something courtly, elegant, and flamboyant.

Once achieved, Tiepolo's style was equal to any decorative occasion. The rest of his life shows no considerable development; it was enough to play on the Tiepolo theme with variations. About 1740 when he painted the four large illustrations for Tasso's epic, *Jerusalem Delivered*, he is in full possession of his gift. Here are the contrasts of strong color with delicately attuned greys, greens and tans. Here is the spontaneous brush, drawing as it paints, filling every corner of the surface with Rococo detail. And here is that dextrous handling of pigment that puts Tiepolo among the first few painters (as distinct from artists) in the whole history of art. When he turns to a religious theme like *The Procession to Calvary*, a replica of his painting in Sant'Alvise, he creates more pageantry in paint. The rich, clamorous color, the active pattern of shapes hold the eye long before—and after—one discovers the figure of the fainting Saviour. The brilliantly de-



LENT BY MR. CHARLES CROCKER TO THE ART INSTITUTE OF CHICAGO  
"VISION OF TWO SAINTS" BY GIAMBATTISTA TIEPOLO

signed *Alexander and the Daughters of Darius* shows his rhetoric and gesture. The involved grace of its linear scheme demands an eighteenth century setting. But it is a tribute to Tiepolo's feeling for the architecture of the period that we here feel the need of those Rococo moldings which originally framed it. At the same time he could be far simpler if he chose. *The Madonna with the Christ Child Holding a Bird* reminds one of earlier Madonnas by Bellini, but Bellini remade in terms of eighteenth century intimacy and grace. Tiepolo's attitude towards Rembrandt is strikingly shown in the heads of old men (most of those exhibited here are by Domenico) where he completely ignored the psychological power and plastic drama of Rembrandt in favor of picturesque content.

Behind all that Tiepolo achieved lies a new feeling for space. Moving forms in Baroque art had struggled heavily from earth to heaven; Tiepolo now opens up his ceiling, creating a vast vault where the eye is led figure by figure, group by group towards infinity. The great scene designers of Bologna in the previous century had shown the emotional value of such illusionism, and from the Venetian theatre Tiepolo undoubtedly derived certain of his effects where clouds suddenly disclose a group of celestial figures seen against a vista of sky. Two sketches in the present exhibition for the Royal Palace in Madrid show how sensitive Tiepolo was to intervals of space and how spots of color, accents of light and dark, and daring perspective create an imaginative fantasy new to western painting.

The tempo of the earlier day is quickened. The play of massive forms in balance is disturbed for a new agility of movement sweeping across the canvas. In a little sketch like that of *Saint Roch* the drawing is so speedy as to become almost abstract and in the backgrounds of many of the larger works there are groups of figures set down in a rapid way that foretells the Impressionism of the next century. At the same time there is no vagueness. These angels and goddesses are felt as volumes in space, no matter how simply delineated. Tiepolo's draughtsmanship is always under control to stress an edge or touch in an accent.

Equally new is an interest in color and particularly color as expressed through light. All the great Venetians of the century were obsessed by problems of illumination, but Tiepolo and Guardi pushed their experiments farthest, so far they almost reach Renoir and Monet. One has only to compare an early work like the *St. Jerome* with *The Investiture of Duke*

(Continued on page 23)



LENT BY MR. HENRY G. DALTON TO THE ART INSTITUTE OF CHICAGO  
G. B. TIEPOLO: "PORTRAIT OF A LADY" DATED BETWEEN 1762-70

# New Exhibitions of the Week

## EVOCATIVE WORK BY LEONID; CHARMING FANTASIES BY HALICKA

THE record of work by Léonid during almost a decade is being presented at the Julien Levy Gallery, at least half of the exhibition coming from private collections. Regarded by some as a *naïf*, his skill in his paintings of the sea carries the eye to an infinitely distant horizon and is reinforced by a vision of the most subtle atmospheric and spatial values, anything but artless. One looks out over an inlet of water, across an arm of land, out and forever out to the horizon, fascinated by the opalescent quality of the blue water, and entertained by the delicate, wraith-like clouds which are never an accidental part of the composition, but always an accent of the particular mood of the painting. Sometimes Léonid takes one to the far off distance, as in the geometrical *Sulfatage*, by the converging lines of planted rows. Sometimes the exquisite loops of the seines of fishermen describe delicate arcs against the blue of the water. Always he succeeds in creating a mood of smiling nature, of workers at their toil, not in wracking labor, but as being part of a benign universal plan.

Captivating as contrast in their frivolous manner are the quilted pictures entitled *Romances Capitonées* by Alice Halicka in another gallery. Brilliant taffeta, fragile lace, braid, silk fringe, pearls and velvet, and dried maidenhair ferns are some of the materials this artist uses to describe a world one can faintly remember, but hardly believe in. There is endless ingenuity and no little psychological understanding in Halicka's conveying of the Romantic point of view, both before and after the turn of the century. She recaptures with lively imagination the red satin, looped curtains, the Oriental screen, the pouff, the open fan attached to the wall and the lovely lady who arranges American beauties in a spherical glass bowl. J. L.

## A FRANCO-AMERICAN FOUNDATION

THE American Foundation for French Thought and Art is presenting its first exhibition in this country at Wildenstein & Co. Organized nearly twenty years ago by Mr. and Mrs. George Blumenthal to aid young artists and writers in France, it has included under its protecting wings not only young French painters and sculptors, but architects, musicians and writers, workers in jewelry, stone, wood and leather, thereby recognizing the various avenues along which young talent may travel. Paintings, however, constitute the bulk of the current exhibition, over a hundred examples being included. They demonstrate, among other things, some of the reasons why all good Americans want to go to Paris when they die. Only one would perhaps expand Paris to include all of Gaul. Surely in these very Gallic interpretations of Rouen, the Midi, of Provence and Brittany, one cannot confine one's nostalgia to the twenty-odd *arrondissements* of Paris.

*Route du Midi* by François Desnoyer is a delectable little road, masses of clear color holding one's attention in the foreground. Robert Antral's *Rouen—Le Pont Corneille* portrays a harbor, but what allure of misty spires and towers, what an exciting life of little boats along the river front! *L'Institut de France* by C. le Breton is excellently composed and evocative in its mood. *La Rue de Lappe* by Jeannisson conjures up

the texture of French stucco buildings, their soft grey, curving walls brightened by the decorative lettering which the American sojourner never fails to find an endlessly pleasant mark of French good taste. J. L.

## THE EXPERIMENTAL FIGURE PAINTING OF MARTIN ROSENTHAL

MARTIN ROSENTHAL'S paintings, currently showing at the Montross Gallery, are generated by an interest in the artificial glamor of the stage and in the realistic pageantry provided by people on a holiday. But, no matter how gay or colorful, his scenes are invariably lined with the profound seriousness that is frankly expressed in *Before the Performance* and *Talmudim*. The first depicts three clowns, whose heavy, greasy make-up rests incongruously on their crucified features not yet set fast into the ludicrous grin of their professed character, while the second depicts several Talmudic scholars whose intensely orthodox concern with the scriptures and their precise meanings are described with insight and unrepressed candor.

The artist is intrigued by the burly, muscular forms of circus performers and manual workers. Consequently when he paints the human body, no matter if it is the female nude, he dwells on its lineal irregularities, ignoring the regularities prescribed by classic ideals. Peculiarly immobile, the figures seem rooted to their positions and when Rosenthal attempts to portray the crowds of Coney Island his people become jelled in one static mass, colorful but scarcely as alive, for instance, as the same scenes by Reginald Marsh. And when Rosenthal turns his attention to the group summoned by *The Organizer*, so obvious are the mechanics of his composition and

so influenced is he by the stage, that his scene acquires the appearance of a setting with the actors caught frozen in their positions that second before they identify themselves with their parts. Nevertheless, there are power, determination and ability that commend the work of this artist. M. D.

## SOME DISTINGUISHED FRENCH STILL-LIFES

"FLEURS ET FRUITS," the current show at the Perls Gallery demonstrates again how delightful an exhibition may be made out of the small, and not necessarily less important works of good painters, and how interesting for the spectator may be a show which focuses his attention on a particular field within certain limits. *Poires et Assiette* by Derain, in its rather grave simplicity, has satisfying richness of color. In *Assiette de Fruits et Couteau* Bracque's sure sense of form is seen in a composition striking from the standpoint of space exactly utilized. The domestic circle of Utrillo, including Suzanne Valadon, the mother of Maurice, and Utter, his step-father, is represented by examples

which indicate that the talent for painting has remained strictly in the hands of Suzanne and Maurice. The rich orange and violent green of her *Fruits* and the staccato sharpness of foliage in his *Azalées* halt the spectator.

Othon Friesz and Dufy are both represented by highly decorative paintings, the gouache by Dufy being in his very best manner, deli-



EXHIBITED AT WILDENSTEIN & CO.

TEXTURAL WARMTH IN R. JEANNISSON'S "RUE DE LAPPE"



cate in its suggestive calligraphy and luscious in color. Extremely thick white impasto makes the study of flowers in a vase by Vlaminck as dramatic as his typical, nostalgic street scenes. Chagall, Soutine, Dufresne and half a dozen other painters make this show a delightful opportunity to which members of the Garden Club of America may turn their attention in the winter, leaving the pallid watercolors which plague all too many of the New York shows every week. J. L.

## PARISIAN LIFE BY LOUIS LEGRAND

THE pastels of Louis Legrand at the Carstairs Gallery show the work of an entertaining chronicler of Parisian life, and if they call up in manner and style somewhat the work of Toulouse-Lautrec it is because they contain a measure of the power to portray psychological nuance. None of his grimness, however, appears. Artistically on a considerably higher plane than the Charles Dana Gibson illustrations one used, at the age of eleven or twelve, to view respectfully in *Life* they recall the full-blown millinery and standards of elegance which obtained between 1904 and 1912, both in France and in the U.S.A. Legrand, too, was an illustrator, drawing for the *Courrier Français* as far back as the '80s. He followed the café and scenes of the ballet during an era which overlaps Toulouse-Lautrec's time, and proceeds into the twentieth century, for he is still alive.

The pastels on view show Legrand's talent as a social satirist, in which vein he is far more attractive than in his sentimental, and even morbid phases. The expressive gestures and grimaces of a group of figures such as *Au Bar* portrays, the sense of interplay between people as in *Aux Folies*, the humor in *Digestion*—Legrand hits off such situations with an easy graceful line in agreeable and unobtrusive color. One of the most delightful examples is *Automobilists*, made in 1907, in which he captures completely the excitement of the group of adventurers at a table, they having trusted life and limb to the spanking vehicle whose frail hood, fender and wheels protrude from the shrubbery in the background. Nowhere is the linear suppleness of Legrand seen to better advantage than in *Pediculture*. Here the sense of tension in the figure, the springing curve of her body as she leans forward, are captured in his free elastic line. J. L.

## ALICE TENNEY, A VIGOROUS PAINTER AND DECORATOR

ALICE TENNEY, mural decorator of the bar-room of the Nicollet Hotel and the parish house of Westminster Church, both in her native city of Minneapolis, is holding her second New York show at the Georgette Passedoit Gallery. This young artist has a virile style, independent, intelligently conceived and stated without compromise. She mingles virulent colors with low-keyed earth tones which are applied without the least trace of partiality to the lean, raw-boned, gawky figures that belong to her Mid-West. Her observation is acrid and her brush acid, but there is sympathy underlying her paintings of a shoe-maker, a pants presser and two little ragamuffin hitch-hikers.

Like Watkins, whom the artist admires, Alice Tenney attenuates her forms and builds them into large units of jagged angles. The kite, because of its shapes, is a recurrent theme. There is nothing fluid or soft in this artist's work, save, perhaps, in the small painting, *Pears with Knife*. *Red and Green Kites* indicates that Alice Tenney has neither completely ordered the chaos of her compositions with angles nor discovered the sensuous beauty of painted surfaces. M. D.

## HELENA STURTEVANT SHOWS GAY REGATTA & YACHTING SCENES

NEWPORT HARBOR and the cup races have inspired the group of paintings by Helena Sturtevant now being shown at the Studio Guild. *Endeavors*, I and II, *Ranger*, *Joseph Conrad* and various other lesser known craft are painted in holiday attire, flags flying, sails billowing. Against an opalescent sea they present a very fine sight. Several landscapes are included in the exhibition, *Rhode Island Farm* and *White Horse Inn*, *Old Newport* providing as authentic a view of the summer spectacle as the races themselves.

A group show by Virginia artists hangs in another room, the work of members of the Richmond Academy of Fine Arts. Nora Houston's spacious landscape is outstanding, as is Eleanor Burruss' *Rockbridge Farm*. *Circus Agent*, by John Slavin is a shrewd characterization, Sallie Cole's quizzical *Mister Jackson* adds to the comparatively small number of figure paintings. Jeanne Vegies presents *Twenty Objects*, an eye-catching arrangement, tantalizing to the spectator till he has counted out its total. J. L.

## GUSTAVE CIMIOTTI & OLAF OLSON

HIGHLY colored architectural renderings of the Mayan monuments of Yucatan are the

work of Olaf Olson which is exhibited at the Ferargil Galleries. Olson has an architect's solid knowledge of structure and, borne out by his efficient handling of watercolor, these renderings seem more like the reports of an archaeological expedition than a painter's untrammelled enjoyment in what he sees. They are valuable, however, as evidence of the past magnificence of this civilization, especially as Olson has been at pains to reproduce not only every detail of carving, but the very shapes of the stones used in the construction. Views of Guatemalan towns and villages have considerably more pictorial interest and are economically and effectively handled.

Another gallery hold Gustave Cimiotti's impressions of Bermuda and of New England. As is often the case, the former group suffer from the over abundance of color that nature has lavished upon this island—a fate from which paintings of Capri likewise seldom escape. The brightest ultramarine that ever came out of a tube is somehow never going to convey the lure of Southern waters—perhaps a fortunate limitation in that it reconciles us to the bleak ugliness of our industrial towns which, notwithstanding, has so successfully inspired painters. R. F.

## AN EXCEPTIONAL USE OF WATERCOLOR BY A TALENTED ARTIST: SCHREIBER

FOR those who still doubt the primary importance of watercolor as a plastic medium, the recent paintings by Georges Schreiber should be a revelation. It has been increasingly evident that watercolor is a peculiarly congenial vehicle of contemporary expression, but these paintings at the A. C. A. Gallery vanquish all arguments claiming inferiority to oil. For Schreiber, born in Brussels, trained in the capitals of the Continent, and resident in this city for the past ten years, has again proved that in the West, as in the East where ink and brush have been the major plastic means, watercolor has manifold possibilities, different in material, but no less capable than oil to serve heroic, placid, or frivolous intentions.

Schreiber has made watercolor a versatile medium adaptable to his diverse subjects which review life in America—in city, town and village, in field, on water, at play and at work. His sympathies are



EXHIBITED AT THE CARSTAIRS GALLERY  
"AU BAR," CAFE SOCIETY IN 1908, SEEN BY LOUIS LEGRAND

bound with the working class. Although he paints with admirable control of both technical and expressional factors the serene panoramas of the East and the West, the vicious and the playful diversions of the Americans, portraits of celebrities and caricatures of men of justice, he paints best of all the struggles of man with the earth and man with himself. A remarkably adroit draughtsman whose line is far more developed than his color, Schreiber wastes no effort on non-essentials but concentrates everything on the resurrection of the basic ideal of his subject. Yet his watercolors are plastically unified. He works with moistened paper which absorbs his colors and lends soft burrs to his vigorous strokes. Light, both artificial and natural, is marvelously achieved by various technical devices such as blotting and wiping. *Clam Diggers*, *Maine Fishermen* and *Composition* compass the desperate struggle of man with elemental and human forces. There are others that pulsate with energy, reproducing the vulgarity and the hysteria of the masses for whom Schreiber crusades.

M. D.

### AN ILLUSTRATOR SHOWS IN TWO MEDIA: LYND WARD

OVER eighty drawings and wood engravings by Lynd Ward constitute an exhibition at the Barbizon-Plaza, which is made up mostly of illustrations of books published by this artist. Ward



EXHIBITED AT THE A.C.A. GALLERY

"COMPOSITION," SCHREIBER'S WATERCOLOR, TENSE, DRAMATIC AND CONTROLLED

has two distinct approaches to his material, a realistic one, which appears in his illustrations of the *Story of John Reed*, both strongly emotional and broad in their social implications. Less interesting are the drawings, which are imbued with mystical interpretations. They lack the realization of the socially conscious work, and have a tendency to be confused in their meaning. Ward sometimes crowds his space, with resulting murkiness of effect. Where he keeps his composition simple, his real intention emerges clearly, for he has a sense of space relationships and a feeling for contrast in textures. J. L.

### FRANK DI GIOIA: AN ITALIAN DEPICTS HIS NEW YORK COMPATRIOTS

THE phenomena of community life in New York's Little Italy are charmingly described in the colorful sketches by Frank Di Gioia now on view at the Harriman Gallery. Band concerts, fireworks and processions make the subject matter for some of his liveliest scenes. Streets which are hung with loops of electric lights and decorated with elaborate banners swarm with excited crowds, giving the artist full play for his humorous, light touch. Over a delicate pen and ink sketch he uses a watercolor wash of jewel-like tones, and he creates an atmosphere convincingly through his intimate knowledge of his scene. Clever characterization of types marks *Sausages and Peppers*, a tiny little study of a woman cooking a

national favorite on the street. *Street Altar* is a vivid little sketch of this rather unusual adjunct to urban life in America. *On the Fire Escape* suggests the overpowering popularity of the fiesta, which halts every member of the neighborhood for the duration of the ceremonies.

J. L.

### ROUNABOUT THE GALLERIES: SIX NEW EXHIBITIONS

THE calm, the peace, and the rigorous simplicity of the Vermont landscape is quietly ordered and quietly expressed in Stanford Stevens' watercolors which are now on view at the Macbeth Gallery. The sugarhouse, the red barn and the covered bridge, the immaculate white church and the modest wooden houses set against the blue mountains are all painted in tonal washes sensitively attuned to these silent monuments of New England. Stevens uses rough grained paper which, left bare in spots, supplies the effects of sunlight that enliven his local colors. If there is nothing startling in the colors or forms of these paintings there are, nevertheless, serenity and craftsmanship that are thoroughly ingratiating.

AT THE Charles L. Morgan Galleries there are a dozen gaily decorative and loosely woven paintings of varied subjects by Quita Brodhead. The artist began her studies with Arthur B. Carles at the Pennsylvania Academy but there are many traces that her "fling in the rue de la Grande Chaumière, in Paris," to quote the artist, had lasting consequences. Her pigment, which she spreads, seemingly without effort, across her canvas in thin or thick measures, is delicate in hue and decorative in appeal. Her ease and fluency are especially delightful in the painting of the magnolia flowers, but in such a canvas as *Wheat in the Evening*, the artist's facility leads to a frustration of her talent merely because she has not taken time to construct and organize her forms.

PAINTINGS and sculpture in the current exhibition of the Argent Galleries represent the work of three women artists. The painters are Ethel Paxson and Ruth G. Mould, whose attentions are divided equally by landscapes, still-lives and portraits. The former, a resident of Long Island, satisfies herself with the manufacture of products stamped by the academician's love of bibelots and their textures while the latter turns to her surroundings in Vermont and with a homespun air paints the flowers, the views, and the people with which and with whom she is familiar. Her portraits are forthright

descriptions of the plain people of her state and, like them, have an engaging honesty that contrasts favorably with the first painter's dependence upon academic formulae.

The sculptures are by Julia Faulkner Hill, who works both in bas-relief and in full round. Her profiles in relief are defined with a classical outline while her small figures are handled with Impressionistic freedom. Among the latter, *Depression* and *Boy with Wheelbarrow* are studies in emotional expression that are sensitive and poignant in their summary treatment.

HELEN BOSWELL makes her appearance this month at the American Salon both as painter and as poet, creator of landscape and still-life paintings and author of *Hidden Splendor*, published by Chief Letaiyo. While the flower still-lives are academic and stereotyped, there is a freshness and a tenderness that emerges from the views of the rolling hills around the artist's home in Hopewell, New Jersey. *Meadows and Dunes* substitutes a pleasant reality for the toyland atmosphere that exudes from the views of Provincetown, whose small wooden houses are transposed into stacks of colorful blocks of cubic volumes. The *Hills of Home*, although inadequate in its orchestration of the vivid hues of autumn or in the recreation of earth's rolling forms, best portrays the artist's search to express the beauty of a country that inspired Edna Millay to write: "Oh world, I cannot hold thee close enough."

(Continued on page 24)



# Nationwide Gifts of Italian Art by the Kress Foundation

BY ALFRED M. FRANKFURTER

TO THE entire philosophy of the creation of regional culture throughout this country, the Samuel H. Kress Foundation has been rendering, over recent years, a service which it would be difficult to overestimate. In the shape of gifts of paintings by old masters to various smaller public galleries and museums in cities of medium size scattered throughout the different sections of America—of which the most recent group has just been announced and is here recorded for the first time—this action of the Kress Foundation is probably the first planned, concerted effort in modern history to encourage and support a group of regional art galleries in communities of average size throughout a nation. Thus the product of an original, individual idea and also of private endowment, it is interesting to regard this steady record of presentation as a corollary and complement to any program of governmental art projects, particularly at a moment when the Federal artistic agencies are up for consideration as a permanent government department. If there will ever be an official, stable fine arts administration in this country, it will be found that these paintings by old masters which the Kress Foundation has been depositing in different cities have already sown the seeds of a permanent artistic tradition where none might otherwise have flourished without the compelling impetus of the art of the past that has always stimulated appreciation in Europe.

The earliest in the present group of gifts is a Siennese fourteenth century panel of a bishop saint, given to the Witte Memorial Museum, San Antonio, Texas—an expression of the quiet dignity and delicate color passed on to the followers of Simone Martini.

Another Siennese panel, of almost a century later, is the charming predella of *Saints Cosmas and Damian* by Bernardino Fungai, in which the incisively drawn figures stand in relief against an idyllic landscape background typical of the rarefied Siennese art of the *quattrocento*, which has been presented to the Mint Museum of Art, Charlotte, N. C.

Attributed by Mr. Berenson to a rather rare Florentine pupil of



PRESENTED BY THE S. H. KRESS FOUNDATION TO THE MONTGOMERY MUSEUM OF ART  
FRANCESCO DI ANTONIO BANCHI: "THE ANNUNCIATION AND THE CRUCIFIXION," A COMMEMORATIVE PANEL, CIRCA 1425

Lorenzo Monaco, Francesco di Antonio Banchi, the very interesting panel of *The Annunciation and The Crucifixion with Saints*, given to the Museum of Art in Montgomery, Ala., bears the inscription that it was painted for Maestro Antonio, Medical Doctor, of the town of Lucca.

Francesco Bembo, the rare Cremonese sixteenth century master, is represented by a handsomely characterized *Portrait of a Man with a Branch of Laurel* painted under the innovating impressionistic influence of Dosso Dossi—this presented to the Art Association in Wichita, Kansas.

A magnificent Tintoretto *Portrait of a Young Man in Black* is a gift to the Seattle Art Museum; full of sensitive psychology and treatment of light, it is characteristic of the late period of Jacopo's career.

The only non-Italian picture in the group is a fine signed example by the rare German seventeenth century painter Matthäus Merian the Younger, given to the Brooks Memorial Art Gallery, Memphis, Tenn., which is doubly interesting because it sheds a revealing light on the very able contemporaries of Bernardo Strozzi.

A less frequently encountered late phase of Alessandro Magnasco is seen in the brilliant little sketch of *Soldiers Playing Cards* which has been presented to the Arizona Museum, Phoenix, Arizona, and which presages the technical dexterity and swift characterization of Goya and Daumier.

(Continued on page 24)



PRESENTED BY THE S. H. KRESS FOUNDATION TO THE TELFAIR ACADEMY, SAVANNAH, GEORGIA  
SEBASTIANO RICCI'S LARGE SKETCH FOR HIS "MIRACLE OF MOSES" IN VENICE

# ART THROUGHOUT AMERICA

## CLEVELAND: ACCESSION OF IMPORTANT EARLY CHINESE BRONZES

TWO important recent purchases of the Cleveland Museum of Art, which were made through the Edward L. Whittemore Fund, are a bronze ceremonial ax of the late Shang Dynasty and a Chou dagger similar in type to examples that have been uncovered at the Anyang excavations.

Though the dating of early Chinese bronzes has at all times been a controversial matter, the Anyang discoveries have thrown much new light on these remote periods. Thus the Museum's new ax, which would once have been ascribed to the Chous, is of a type which has been moved back to the Shang Dynasty. Both in design and execution this piece displays a vigor and security seldom found in later work. In the center a gaping dragon coils about an opening, his snake-like body decorated with conventionalized scales. Above is a *t'ao t'ieh* mask whose channels were originally inlaid with some decorative medium. The whole ax is covered with a patina and incrustations in green, blue and red. As is the case with most of the bronzes of this period, such axes were used in connection with the worship of ancestors. Their exact purpose has not been determined, though at least one authority believes that they were employed to behead victims of the sacrifice.

The dagger, though similar in type to examples that have been unearthed at Anyang, by its greater elegance and grace has been ascribed to the Chou period. Here the dragon is used in a less representational manner, primarily as an element of design. A fine state of preservation and a grey and green patina add greatly to the natural beauty of this piece. The inlay in the handle is executed in square-cut turquoise. Unlike the ax, it seems almost certainly to have been a purely ceremonial object, its thinness and lack of rigidity being unsuited to more practical purposes. The rarity of these objects makes their accession an event of particular interest.



EDWARD L. WHITTEMORE COLLECTION, CLEVELAND MUSEUM OF ART  
A CHINESE BRONZE CEREMONIAL AX OF THE SHANG DYNASTY

## NEW YORK: COURSES IN ART HISTORY FOR THE PRESENT SEMESTER

THIRTY courses in the history of art are being offered by New York University's Graduate Department during the second term of the present academic year, which began early in February. These lectures, which are being held respectively at the Metropolitan Museum of Art, the Pierpont Morgan Library, the Frick Art Reference Library, the Fine Arts Graduate Center and the Washington Square Center of the University, cover a great range of subjects and will be delivered by some of the most distinguished scholars in the various specialized fields of art history.

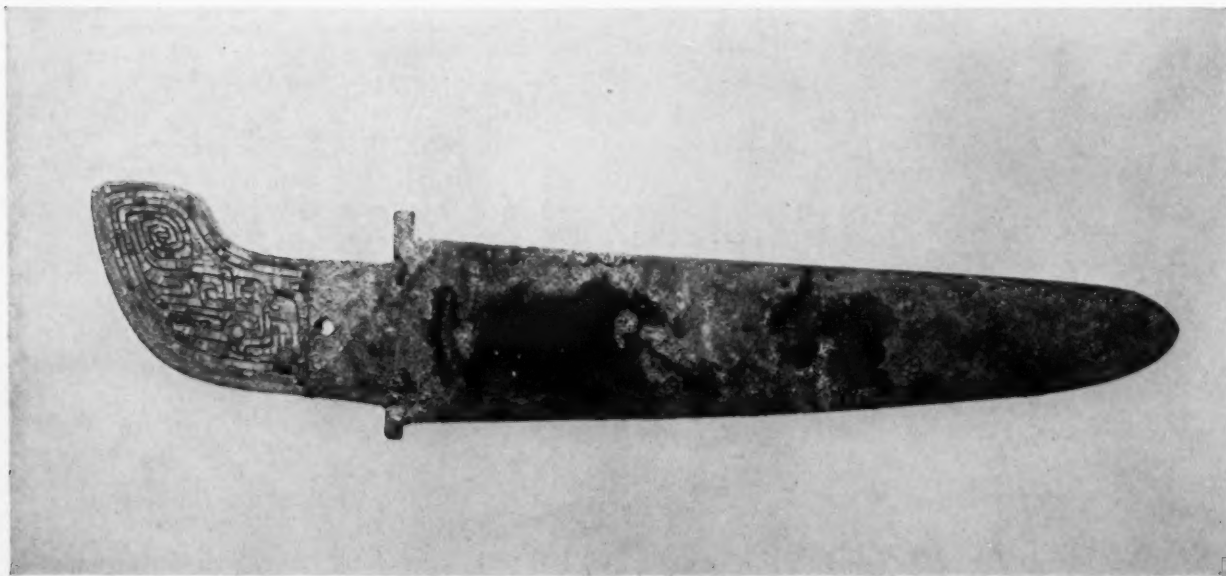
## SEATTLE: RECENT & CURRENT SHOWS

DURING January the Seattle Art Museum was the scene of an exhibition of thirteen paintings by Maurice de Vlaminck. These canvases have been shown variously in other cities throughout the United States, following upon the Vlaminck exhibition held recently in New York. Together with these were to be seen a collection of accessories of the Ch'ing Dynasty drawn from the Fuller Collection and comprising a large group of textiles, ornaments, games and miscellaneous objects of the seventeenth, eighteenth and nineteenth centuries, many of them remarkable for their beauty of design and intricate craftsmanship.

As its current exhibition the Museum presents canvases of a progressive painter of the Northwest, Peter Camfferman, an artist already familiar in this region for a previous one man show. Though in his superficial characteristics Camfferman betrays the influence exercised by his famous teacher, André L'Hôte, a closer glance proves that his work has a distinct individuality and is fundamentally the artist's personal expression. Semi-abstracted landscapes, in which a fine pattern has been evolved from the heavily wooded country of the Northwest, are particularly interesting for Camfferman's use of underlying geometric form. Other works, such as *The Boudoir*, in a lighter vein, are executed with great charm as well as a strict regard for tonal values.

## BUFFALO: ARTISTS OF N. Y.

THE Albright Art Gallery of Buffalo, New York, has just opened its Fifth Annual Western New York Exhibition, presenting the works in all media of artists in the western New York region. From nearly a thousand works submitted the jury, consisting of



EDWARD L. WHITTEMORE COLLECTION, CLEVELAND MUSEUM OF ART  
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PORCELAINS. An important punch bowl exhibited at the Victoria and Albert Museum, London, among other Oriental Lowestoft and Chinese porcelains. Sèvres, Chelsea, Worcester, Derby, Spode, and Wedgwood porcelains, including many rare examples, notably an important set of three Louis XVI Sèvres soft

paste vases with apple green ground, circa 1775, formerly in the collection of Victor Rothschild, Esq.

A TAPESTRY, AND ORIENTAL RUGS AND CARPETS. A rare Vienna tapestry, circa 1650, depicting "Diana and Actaeon." A fine group of rugs and carpets, including antique and palace examples.

OBJECTS OF ART. Flemish and German 17th century carved ivories and a pair of important Louis XVI Meissen porcelain and ormolu candelabra, circa 1780, from the collection of Victor Rothschild, Esq., sold by Sotheby & Co., London, 1937. Oriental jades, ivories, wood and stone sculptures, and paintings on glass.

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EXHIBITED AT THE ALBRIGHT ART GALLERY, BUFFALO

"VILLAGE CROSSROADS," PRIZE WINNER BY MARION STEWART

Charles Hopkinson, Leon Kroll and William Zorach, chose two hundred and fifty works to be exhibited. Of particular note is the great number of works of sculpture submitted and also shown. Of the over one hundred pieces submitted the Gallery has put forty on view, as the calibre of the work is extremely high. Commenting on this rather unusual phenomenon in regional exhibitions, the jury commended the quality of the work unreservedly, and suggested that the fact that the Albright Art Gallery has specialized in building up a significant sculpture collection may have had something to do with the case. The work of William Ehrich, the local instructor of a number of the artists exhibiting, is especially noteworthy for his superb technique, particularly in wood sculpture. Ehrich is also the winner of first prize in drawing and his work was adjudged the best group to be submitted by one artist.

Prizes were likewise awarded in the various other categories, and where the choice was open to the jury, sculpture won the day. Winner of first prize in this medium was Mary Metcalf Lang, Don Schreckengost having been awarded second prize. In the field of oil painting Marion Stewart was awarded the James Carey Evans Memorial Prize for the best painting in the show, first prizes going also to Anthony Sisti for prints, Leonard C. Butler for watercolor, San Schreier for landscape and Frank Romanelli for figure in oil. Further work of high quality was offered by Harold Olmstead, Grace Barron, Albert Groyz and William Rowe. Prints and drawings by Kevin O'Callahan and Niels Anderson show great command of method and technique. A final award, in the form of the Y.M.C.A. Purchase Prize went to Miriam G. Tabor.

DENVER: A TRAVELING WATERCOLOR SHOW;  
QUISTGAARD; THE ARTISTS GUILD

THE 1938 season at Chappell House opened with an exhibition of paintings by the distinguished Danish-American artist, de Rehling-Quistgaard. Though the show includes landscapes and still-lives, it is notable above all for Quistgaard's portraits which not only represent famous international figures, but also deserve attention for their miniaturist's accuracy and excellent draughtsmanship.

This was followed by a traveling group show of watercolors by Cleveland artists, which is touring the country under the auspices of the Cleveland Museum of Art. These works, indicative of the high standard of accomplishment that the revival of interest in this medium has induced, are interesting as expressions of their authors' particular environment. Notable work has been done by Henry Keller while Clarence Carter, one of the most promising of the younger painters, contributes two arresting examples, *Overlooking the Flats* and *Deserted*, a study of trees shorn of their branches by the ax of the woodcutter.

Work of the Denver Artists Guild and the Cuneo Indian Collection are among the most recently opened exhibitions in Denver. In the former the outstanding canvas is Albert Bancroft's *Evening*, a mountain landscape depicted with great sincerity. Decorative panels and prints are further items in the show.



## The Art News of London

THE National Gallery has recently added to its German paintings a small panel formerly attributed to Conrad Witz but more probably by a South German artist of about 1460. The subject represented is St. John on Patmos and the picture is notable for its squarely cut drawing and the decorative brightness of the colors. At the same time are being exhibited two loans of unusual interest: one a predella of the *Presentation of the Virgin* by Giovanni di Paolo belonging to Lord Bearsted and the other a *Self Portrait* by Degas, the property of Mr. C. S. Gulbenkian, which shows the artist at about the age of thirty, painted in a noble style somewhat influenced by Velasquez.

THE late Leonard Daneham Cunliffe made a bequest to the Fitzwilliam Museum of Cambridge which has just been made known to consist of a series of English miniatures of the sixteenth, seventeenth and eighteenth centuries, some very fine mezzotints including one of Amelia Elizabeth, Landgravine of Hesse by Ludwig von Siegen, the inventor of the process, examples of the fifteenth century German, Israhel van Meckenem and of the Italians Benedetto Montagna and Cristofano Robetta.

THE annual exhibition of the Royal Society of Painter-Etchers and Engravers is more interesting from a technical than from an artistic point of view as the exhibitors have chosen rather to demonstrate the fine points of craftsmanship than to seek originality of subject or design. Two mezzotints: *Dumbarton Rock* by Sir Frank Short, R. A. and *Flowers after Fantin-Latour* by Lawrence Josset are most representative of this technique while the wood engravings illustrating Sterne's *Sentimental Journey* by Mrs. Gwendolen Raverat and a number of natural history studies seem, in their different ways, to be eminently suited to this medium.

THE drawings of Jacob Epstein, exhibited at the Adams Gallery, are no longer so startling to Londoners as they might have been before the notoriety and controversy centering around his sculpture but they are of interest as revelations of his dominantly plastic impulse, less concerned with outline than with modeling in the round. A majority of the subjects is made up of variations on the theme of mother and child where their psychological relationship is expressed by means of a strongly rhythmical composition.

AT THE Guggenheim Jeune Gallery are drawings by Jean Cocteau and furniture designed by him for his play, *Les Chevaliers de la Table Ronde*. As both a writer and artist Cocteau escapes classification in any possible school and these casual creations are tossed off as the latest fantasies of the brilliantly versatile, if often perverse, mind of the perennial "enfant terrible."

MESSRS. KNOEDLER are showing at their London galleries the paintings and drawings of Toulouse-Lautrec which they exhibited at New York earlier in the winter and this showing is attracting much attention as being the first comprehensive group of the artist's works to have been seen in London.

AFTER the six weeks annual closing, Christie's has inaugurated the new season with a sale of the entire contents of Norfolk House in Saint James's Square, built by the ninth Duke of Norfolk in 1752. The sale includes all the eighteenth century woodwork, mantelpieces, mahogany paneled doors, mirrors, furniture and porcelain except for the music room which has been given to the Victoria and Albert Museum for reconstruction. A coming sale of interest, including pictures from various sources, will be distinguished by a celebrated portrait of his father by Rembrandt from the collection of the late W. B. Chamberlin, painted about 1630 and exhibited at Amsterdam in 1898 and at Burlington House in 1929. Another sale will offer twenty-six terracotta models by Michelangelo or his school, with studies for the *Dawn*, *Day* and *Night* and the *River God* at Florence. The collection was made by Paul von Praun in Bologna in 1598 and has remained intact in the hands of private collectors down to the present owner, Dr. A. B. Heyer. Sotheby's is to sell, later in the spring, a part of the library of the late Mortimer L. Schiff of New York which includes early editions of classical French authors and bindings of such famous collectors as Grolier, Maioli, Diane de Poitiers and Madame de Pompadour.

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## COMING AUCTIONS

### *Freund et al. Carvings and Garden Sculpture*

ART for the garden, collected and assembled by Karl Freund, will be sold at auction by order of Karl Freund Arts, Inc., and other owners the afternoon of February 19, following exhibition from February 12, at the American Art Association-Anderson Galleries. Ranging from the exceedingly rare twelfth to thirteenth century French carved stone salt mill, a museum piece, to the modern ceramics of Vally Wieselthier, Austrian contemporary, the collection contains American and European garden furniture, fountains, fountain masks and figures, gracefully scrolled wrought iron garden gates, grilles, and balconies, and faience, terracotta, iron, lead, and stone garden objects of great variety and attractiveness.

Outstanding in the collection is the French sixteenth century De Cerceau marble dolphin-and-mermaid fountain, perhaps the finest wall fountain ever offered at public sale in this country. A magnificent carved red Verona marble font, Italian, sixteenth century, said to have stood in Verona's cathedral during Shakespeare's time, was formerly in the Heilbroner collection, Paris. American and European garden furniture features, among the American pieces, benches fashioned from iron stove trestles made in the Shenandoah Valley in the middle of the eighteenth century, while European wrought iron examples include Regency chairs and tables.

Among the beautiful wrought iron garden gates, balconies, and grilles are a Colonial double gate from Charleston, South Carolina, about 1790, and a magnificent Régence balcony, French, early eighteenth century, the composition Baroque and of the greatest delicacy. Exceedingly rare are the historic household scales with the Medici arms, dated 1753.

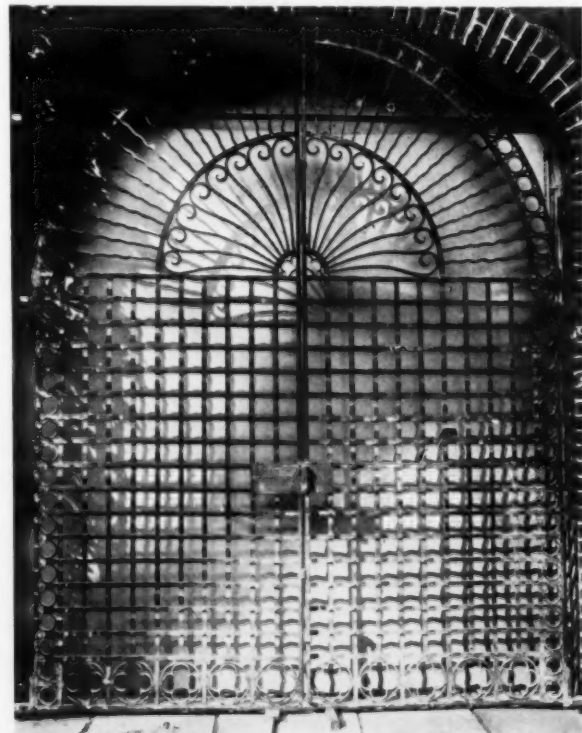
The great variety of garden art includes Italian fifteenth and sixteenth century carved marble wellcurbs; an important Italian seventeenth century Carrara marble jardinière from the gardens of Prince Demidoff in San Donato, near Florence; a collection of eighteenth century Italian busts of Caesars, of bronze, marble, and semi-precious stones; and English eighteenth century objects including white marble fountain masks representing satyrs, a Portland stone globular sundial, and two mediaeval English "staddle stones."

### *Platt-Fielding Furniture, Porcelain & Silver*

ENGLISH and American mahogany furniture, a rare collection of Meissen eighteenth century porcelain figures, important Georgian silver, and fine English porcelain table services will be dispersed at public sale at the Parke-Bernet Galleries, Inc., 742 Fifth Avenue, on the afternoons of February 18 and 19 by order of the owners who include Mrs. William Platt and Mrs. Elizabeth Lady Fielding; the sale also includes early American hand-woven coverlets belonging to Mrs. I. Q. Roberts, a Lille eighteenth century mythological tapestry, a variety of Oriental rugs and carpets,

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WROUGHT  
IRON  
DOUBLE  
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PRATT-FIELDING SALE: PARKE-BERNET GALLERIES  
CAROLEAN CARVED WALNUT SETTEE, FLEMISH TAPESTRY

damask hangings, and oil paintings. The collection will be on exhibition daily from February 12.

Among the beautiful little Meissen statuettes in the sale are a number of examples by the famous Johann Joachim Kändler, appointed "Master of the Models" in 1733 and in the opinion of connoisseurs the greatest and most versatile of the sculptors of Dresden figures. Of further importance are a pair of Marcolini Meissen fourteen-inch groups of Apollo, Athene, Bacchus and Diana, which derive from the collection of Lady Louis Mountbatten, and a profusely decorated Meissen porcelain liqueur keg on stand, companion to one in the Victoria and Albert Museum, London.

Among the wealth of silver in the sale, a Charles II flat-topped tankard is one of the most important items; it is a heavy piece, of plain silver with gently swelling contour and heavy loop handle, and derives from the collection of the Marquess of Salisbury. A review of the examples by noted London silversmiths of the Georgian era reveals a set of four candlesticks with slender hexagonal stems by John Cafe, 1756; by Paul Storr, a massive well and tree platter and a salver with scallop-shell rim and three acanthus feet; a great covered urn by Benjamin Smith, 1817, weighing about three hundred and ten ounces, finely modeled in relief, and a matching small pair. Several fine tea and coffee services, some with trays, include a service by Breant & Goulbaux of Paris in the Louis XV taste, another by Joseph Angell of London, 1852-3, richly wrought with rural scenes.

The desirable porcelain table services of the sale represent the most celebrated of English manufactories and include a Worcester tea service with an Imari floral pattern in blue, red, and gold, about 1800, and a Rockingham decorated rose pink dessert service of about 1840.

The bulk of the collection comprises English and American mahogany furniture. A few of the Heppelwhite pieces comprise: a triple-shield-back settee carved with wheat ears, a small sideboard with arched apron and inlaid with satinwood and a dining table composed of a pair of console tables and extension leaves. The Sheraton items include a writing desk with cylinder tambour and a Beau Brummel with hinged top opening to a swinging mirror, compartments, and trays. Among the fine furniture is a George II break-front bookcase of smaller than customary scale with fret-carved and scrolled pediment, Chippendale tilting-top tables, some with piecrust edges, and chairs with ribbon splats, shield splats, claw and ball feet, and the other variations of eighteenth century chair design. The decorations include a rare Directoire *bronze doré* Washington clock by Dubuc of Paris, a pair of Vienna porcelain two-handled urns painted with mythological subjects, and a Louis XVI Sèvres *bleu du roi* tray.

## EUROPEAN AUCTIONS

### *Rasmussen Fine French Furniture & Tapestry*

AN IMPORTANT collection of fine French furniture, objects of art and tapestry, property of Mrs. George Rasmussen of Chicago, Florida and Denmark, will be dispersed at public auction at the rooms of Messrs. Christie, Manson & Woods on February 24 following exhibition from February 22.

Among the eighteenth century French furniture, which includes pieces of the finest quality, are to be found some remarkable examples from well known collections, such as the Louis XV kingwood library table from the collection of Sir Richard Wallace, a parquetry

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bureau, formerly in the possession of the King of Sardinia, which is finely inlaid with a cube pattern in grained kingwood, and a marquetry commode from the collection of the Countess of Carnarvon inlaid in various woods showing buildings and architectural landscapes, with elaborately chased ormolu mounts, borders and toes. Inlaid writing tables of graceful shape, a marquetry reading stand, two pairs of Louis XVI candelabra and a jardinière with deep frieze carved in relief and spiral flutings and motifs on the tapering legs are further interesting items in this section.

Outstanding among the tapestry is a Louis XV-XVI Beauvais fire screen, once the property of Marie Antoinette, on a richly carved gilt wood frame bearing royal coats of arms. The tapestry panel is a floral design finely woven in brilliant colors. Four Beauvais tapestry arm chairs from the collection of Countess Blanc, an important Louis XVI Beauvais tapestry suite woven after designs by Jean Baptiste, a panel of English tapestry by J. C. Le Blom, circa 1725, mirrors and examples of gilt wood furniture are also included.

This sale will be followed on February 25 by that of an important group of ancient and modern pictures, the properties of the late



RASMUSSEN SALE: CHRISTIE, MANSON & WOODS, LONDON

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A LOUIS XV BOMBE SLOPE FRONT PARQUETRY BUREAU

RASMUSSEN SALE: CHRISTIE, MANSON & WOODS, LONDON



W. B. Chamberlain, Mrs. George Rasmussen and from the collections of the late Mrs. Mary Mitchison and others. Exhibition will be from February 22.

Foremost among the paintings are a group of French and Netherlands masters with Clouet's *Portrait of Henry III of France*, Corneille de Lyon's male portrait, Fragonard, Nattier, Lancret, Lucas Cranach, the Ruysdaels, Teniers and others well represented. The great English portraitists are shown in examples of Romney, Raeburn, Reynolds and Lawrence. Further British artists include Morland, Ferneley and Hogarth. Of special interest to the American public are canvases by Copley and Benjamin West.

Rare to find on the auction market are Rembrandt's *Portrait of a Man*, in green cloak and fur cap, as well as the artist's portrait of his own father, Holbein's *Portrait of a Child*, said to be Princess Elizabeth, Vermeer's *Portrait of a Young Man* and the two Van Dyck portraits. Drawings and engravings complete the collection.



## The Genius of Both Tiepolos

(Continued from page 11)

Harold to see how brilliant Tiepolo's color gamut became, and how skilfully he employed those dazzling passages of white and grey to enhance its quality. Similarly, one can feel his increased control over complex problems of direct and diffused lighting.

All of Tiepolo's inventive power can be found in his drawings, particularly those examples in pen and wash. The artist tossed them off by the hundreds. Some were first ideas for frescoes; others seem to have been created for the joy of seeing how many variations he could find for a single subject. He uses the white paper for his lights, a bistre or sepia wash for his brief shadows. The placing on the page is remarkable; each motif fits perfectly into the rectangle. And so quickly and exquisitely are these lines set down, so transparent and luminous are the washes, that there results a dazzling sensation of forms moving in light. The traditions of these drawings have yet to be studied; undoubtedly Tiepolo owes much to Guercino's striking example and we know he absorbed Dürer's prints avidly, but the mastery is his own. No one but Rembrandt created drawings like these in which a vibrant pattern of light and dark plays with such force. And if Tiepolo's draughtsmanship lacks the deep, suggestive quality of Rembrandt's, in certain cases it is even more powerfully abstract.

In general, Tiepolo's art seems a denial of that Neo-Classicism which is to follow and suppress it. In certain paintings of the 1750's and 1760's, however, one can sense that Giambattista was aware of the course of the century. The two large oval decorations made for the Barbaro Palace show a somewhat unfamiliar attitude: the figures are simple, almost sculptural in their clarity of form and lighting; colors grow more local or approach the whites and greys; the brushwork takes on more finish and less spontaneity. Can it be that he was feeling, indirectly, the example of the new Roman style?

In Spain, Tiepolo came face to face with the Neo-Classicism in the person of Anton Rafael Mengs, cold decorator of the Vatican whom Charles III had invited along with Giambattista to fresco the Royal Palace. There was immediate rivalry. Mengs was annoyed to see the great ceilings given to Tiepolo and he wrote to Winckelmann: "Tiepolo is able but he lacks *warmth*!" (A strange comment! Did he mean that the Venetian lacked classical "pathos"?) But Mengs had his revenge. When Tiepolo died suddenly in Madrid in 1770, Mengs persuaded the authorities of San Pascual at Aranjuez not to install Giambattista's seven great altars but to accept his reredos instead.

In all that Tiepolo did after 1740 his son, Domenico, played a part. He was Giambattista's chief assistant and at the same time painted less significant works by himself. Brought up in the studio, trained in its habits and techniques, he was at first completely under his father's spell. It seems to have been a most congenial relationship; when Domenico was a boy of ten he had painted on some frescoes in the Villa Valmarana and Giambattista had them signed: "Dom. Tiepolo F." Years later, Domenico wrote on a plate he was etching after one of Tiepolo's paintings: "What the father invented, the son engraved in a most respectful spirit." And yet in Domenico, far more than in Giambattista, was struggling the new spirit of the century. It crept into his early work in a feeling for enclosed space, soberer color and more realistic treatment. Though he dutifully painted with his father in Würzburg and Madrid, after Tiepolo's death he returned to Venice, and gradually shed those Rococo tendencies, which had never been entirely congenial. He did several hundred religious drawings, strangely fervent for this period in Venice; a number of them are shown here. Study has revealed that Domenico went back to earlier masters like Mantegna, Tintoretto, and Rembrandt for inspiration. His illustrations for the New Testament have a rich, painterly quality; never a colorist like his father, he manages to suggest a whole range of color through overlaid washes of tone, sepia and ink. This series shows a new sensitivity to problems of narration and picturesque atmosphere. In 1785 he painted in the Doge's Palace in Genoa, the last ceiling in the Tiepolo manner, there defeating Neo-Classicism in the form of Christopher Unterberger, Meng's best pupil. But in 1788 he gave up his title of "master" and retired to the Villa Zianigo, near Mirano, where both he and his father had decorated walls for their own pleasure.

Probably soon after his return from Spain, Domenico had painted the pair of remarkable *Punchinello* subjects shown here. By comparing them with Giambattista's illustrations for Tasso one can see how closely he imitated the background from his father's decorations. Yet in the figures, and indeed in the whole mood of the paint-

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ings, there is a grotesque quality which the elder Tiepolo would never have admitted. Domenico here shows that his rôle in the Tiepolo style was to bring it down to earth and naturalize it now that decorative painting was yielding to the aspirations of Mengs. Interested in genre subjects, Domenico, through his father's legacy, understood how to give genre a fantastic touch which proved popular in a waning Venice. More amazing in this vein is the book of drawings, *Divvertimento per li Regazzi* [sic] done during the last decade of Domenico's life and discovered only in 1920. Nine pages from this delightful novel in pictures show how the son translated his father's inventions. Where Tiepolo ignored, as much as possible, the story in his work, Domenico loved the literary element. . . .

Domenico lived to see the total eclipse of those grandiose—and somewhat anachronistic—ideals on which the Tiepolo style had been founded. It seemed as though classicism had conquered the world but at that very moment Goya was at work on his *Caprichos* and Delacroix—destined to become an ardent Tiepolo admirer—was born.

*Condensed from the introduction of the catalogue of the current exhibition at the Chicago Art Institute.*

## New Exhibitions of the Week

(Continued from page 14)

THE American Society of Miniature Painters is holding its thirty-ninth annual exhibition at the Grand Central Art Galleries. Portraits of women and children predominate. Like tinted photographs rather than creative studies, they nonetheless preserve, in a delightfully precious form, the likeness of the subjects. This year, the Levantia White Boardman Memorial Medal was presented to Rosina Boardman who endowed the award in honor of her mother. Honorable mention was won by Malthe Hasselriis and Frederick Walther whose *Portrait of an Old Woman* is one of the few sensitive studies that eschews photographic fidelity. Among the still-lives there is one that is more than a simple reduction from large to small scale—Florence Sims' *The Turquoise Ring* which, like a gem, glows and sparkles with golden browns, blues and reds.

FOR anyone who missed the Dance International recently held at Rockefeller Center there is on view at the English Bookshop a small selection of some of its highlights. Most interesting in this exhibition is a group of small figures in native dress who demonstrate the typical positions of the dance. Bronzes by Malvina Hoffman, and a group of drawings by Iacovleff whose sure line indicate his excellent draughtsmanship, and two hundred books on the dance, make a small exhibition of special interest to the followers of Terpsichore.

## Copley Centenary in Boston

(Continued from page 9)

his artistic talents as well. The composition is overcrowded with three large figures on absurd, rearing horses, and the portraits of the Duke of Wellington, the Prince of Orange, and Lord March, have nothing of Copley's former feeling for portraiture.

These two paintings show clearly the frustration of an ambitious man whose visions of becoming a second Raphael or Correggio did not coincide with his artistic capabilities. For Copley had definitely overestimated his capacity, and one misses in the late works the literal and unencumbered approach of his American portraits. One cannot help but call to mind the statement of Sir Joshua Reynolds, who said in viewing one of Copley's early works long after the latter had made his reputation in England, "Ah, Copley can't paint like that now."

*The illustrations in this article were kindly lent by Mrs. Haven Parker and Mrs. Stafford Wheeler from their forthcoming book on John Singleton Copley.*

## Nationwide Gifts of the Kress Foundation

(Continued from page 15)

*The Miracle of Moses* by Sebastiano Ricci, given to the Telfair Academy of Arts and Sciences, Savannah, Georgia, is the important large oil sketch for the mural of the same name in San Stefano, Venice, and is actually richer than the latter in its suggestion of personal invention and in autograph brushwork.

Gaspare Dizziani, able contemporary of Ricci and Piazzetta in eighteenth century Venice, is the author of two canvases, the *Adoration of the Magi* and *Adoration of the Shepherds* presented to Wesleyan College, Macon, Georgia, a decided enrichment of the representation of the increasingly popular Italian Baroque in America.

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Alavoine, 712 Fifth.	French and Venetian Interiors,	to Mar. 15
American Academy, 633 W. 155.	Vedder: Memorial Show,	to April 3
American Artists School, 131 W. 14.	Group Show,	to Feb. 26
American Fine Arts, 215 W. 57.	Abstract Art: Paintings, Sculpture,	Feb. 15-28
American Place, 509 Madison.	O'Keeffe: Paintings,	to Feb. 21
American Salon, 38 E. 58.	Helen Boswell: Paintings,	to Feb. 15
American Women's Ass'n, 353 W. 57.	Scenic Wallpapers,	to Feb. 28
Architectural League, 115 E. 40.	Academy at Rome: Competition,	Feb. 12-19
Arden, 460 Park.	Chinese Art,	to Feb. 28
Argent, 42 W. 57.	Mould; Paxon: Paintings; Hill: Sculpture,	to Feb. 19
Artists, 33 W. 8.	Baizerman: Sculpture,	Feb. 16-Mar. 5
Art Mart, 412 Sixth.	Group Show: Paintings,	to Mar. 8
Art Students' League, 215 W. 57.	Instructors' Paintings; Sculpture,	to Feb. 22
Associated American, 420 Madison.	Contemporary Paintings,	to Feb. 28
Babcock, 38 E. 57.	Sol Wilson: Paintings,	Feb. 12-28
Barbizon-Plaza, 101 W. 58.	Lynd Ward: Drawings,	to Feb. 19
Bignou, 32 E. 57.	"The Tragic Painters,"	Feb. 14-Mar. 1
Boyer, 69 E. 57.	Contemporary Americans: Paintings,	to Mar. 1
Brummer, 55 E. 57.	Leon Hartl: Paintings,	Feb. 14-Mar. 31
Buchholz, 3 W. 46.	Kolbe: Sculpture and Drawings,	Feb. 14-Mar. 12
Carstairs, 11 E. 57.	Louis Legrand: Pastels,	to Feb. 19
Chait, 600 Madison.	Chinese Porcelain: Baerwald Collection,	to Mar. 1
Comet, 10 E. 52.	Carra; De Pisis: Paintings,	to Feb. 15
Contemporary Arts, 38 W. 57.	Group Show: Paintings,	to Feb. 26
Douglas Curry, 5 E. 57.	Loan Exhibition of Pewter,	Feb. 14-19
Delphic Studios, 44 W. 56.	Macgowan: Paintings,	Feb. 14-Mar. 1
Downtown, 113 W. 13.	50 American Watercolors,	Feb. 15-Mar. 5
Durand-Ruel, 12 E. 57.	XIX Century French Paintings,	to Feb. 19
East River, 358 E. 57.	Akiba: Paintings,	Feb. 14-26
English Bookshop, 64 E. 55.	Iacovleff: Drawings,	to Feb. 28
Ferargil, 63 E. 57.	Brought: Paintings,	Feb. 14-27
Fifteen, 37 W. 57.	Genevieve Hamlin: Sculpture,	to Feb. 28
Findlay, 8 E. 57.	English and American Paintings,	to Feb. 19
French Art, 51 E. 57.	Modern Paintings,	to Feb. 19
Freund, 50 E. 57.	Fayum Paintings,	to Feb. 19
Grand Central, 15 Vanderbilt.	Miniatures,	to Feb. 19
	Victor Anderson: Memorial Exhibition,	Feb. 15-26
Grand Central, 1 E. 51.	Raymond Neilson: Paintings,	to Feb. 19
Harriman, 63 E. 57.	Frank di Gioia: Paintings,	to Feb. 19
Harlow, 620 Fifth.	Whistler: Etchings,	to Mar. 1
Keppel, 71 E. 57.	Kerr Eby: Etchings,	to Feb. 18
	Bolton Brown: Prints,	to Mar. 1
Kleemann, 38 E. 57.	Ernest Haskell: Etchings,	to Feb. 15
Knoedler, 14 E. 57.	Historical Personages: Engravings,	to Feb. 28
Kraushaar, 730 Fifth.	Glackens, Sloan, Du Bois: Drawings,	Feb. 15-Mar. 1
John Levy, 1 E. 57.	English XVIII Century Paintings,	to Mar. 1
Julien Levy, 15 E. 57.	Florence Cane; Leonid; Halicka: Paintings,	to Feb. 19
Lilienfeld, 21 E. 57.	Old and Modern Masters,	to Mar. 1
Macbeth, 11 E. 57.	Stanford Stevens: Paintings,	to Feb. 21
Matisse, 51 E. 57.	John Ferren: Sculpture,	to Feb. 19
Mayer, 41 E. 57.	Chinese Porcelains; Contemporary Prints,	to Feb. 26
McDonald, 665 Fifth.	Artists of Bali: Drawings,	to Feb. 28
Metropolitan Museum of Art.	Renaissance Prints,	to Feb. 28
Metropolitan, 27 W. 57.	Westchiloff: Paintings,	to March 1
Midtown, 605 Madison.	Doris Rosenthal: Paintings,	to Feb. 26
Milch, 108 W. 57.	Colonial Portraits,	to Feb. 26
Montross, 758 Fifth.	Redman: Paintings,	Feb. 14-26
Morgan, 106 E. 57.	Quita Brodhead: Paintings,	to Feb. 15
Morton, 130 W. 57.	Groups Show,	Feb. 14-26
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture,	Feb. 16-Mar. 6
Museum of Modern Art, 14 W. 49.	Subway Art,	to Mar. 5
Museum of the City of New York.	Old New York Valentines,	Feb. 11-18
National Arts Club, 119 E. 19.	Fontainebleau Alumni Exhibition,	to Feb. 25
Neumann, 509 Madison.	Group Show: Paintings,	to Feb. 19
Newhouse, 5 E. 57.	Petitjean: Paintings,	to Feb. 28
New School, 66 W. 12.	Faculty Paintings, Sculpture,	to Mar. 1
Newton, 11 E. 57.	Stanley Wilson: Drypoints in Color,	to Mar. 1
New York Public Library.	Century of Prints,	to Mar. 31
Nierendorf, 21 E. 57.	Kandinsky; Klee; Feininger: Paintings,	to Mar. 1
Parish-Watson, 44 E. 57.	Oriental Art; English Furniture,	to Feb. 19
Passedoit, 121 E. 57.	Alice Tenney: Paintings,	to Feb. 18
Perls, 32 E. 58.	Flower and Fruit Paintings,	to Feb. 26
Rehn, 683 Fifth.	Kenneth Hayes Miller: Paintings,	to Feb. 26
Reinhardt, 730 Fifth.	Warschawsky; Darcy: Paintings,	to Feb. 28
Schaeffer, 61 E. 57.	Old Masters,	to Feb. 19
Schwartz, 507 Madison.	American Paintings,	to Mar. 1
Stern, 9 E. 57.	Lillian Freeman: Drawings,	Feb. 14-Mar. 1
Studio Guild, 730 Fifth.	Sturtevant; Morris; Blaney: Paintings,	to Feb. 19
Sullivan, 460 Park.	XVIII Paintings and Drawings,	to Feb. 28
Tonying, 5 E. 57.	Chinese Paintings,	to Feb. 28
Tricker, 19 W. 57.	Daniel Garber: Paintings,	to Feb. 25
Uptown, 249 W. End.	Group Show: Paintings,	to Mar. 1
Valentine, 16 E. 57.	Contemporary Mexican Paintings,	to Feb. 26
Walker, 108 E. 57.	Baroness von Maydell: Silhouettes,	to Feb. 22
H. D. Walker, 37 E. 57.	Samuel Brecher: Paintings,	to Feb. 26
Weyhe, 794 Lexington.	John Flannagan: Sculpture,	to Mar. 5
Whitney Museum, 10 W. 8.	American Landscape Paintings,	to Feb. 25
Wildenstein, 19 E. 64.	American Foundation: Paintings,	to Feb. 12
	Edith Blum: Paintings,	Feb. 14-26
Yamanaka, 680 Fifth.	Chinese Art, Shang to Sung Dynasty,	to Feb. 28

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